

**SEMIOTIC ANALYSIS ON TWENTY ONE PILOTS' MUSIC
VIDEO "HEAVYDIRTYSOUL"**

UNDERGRADUATE THESIS

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**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURE STUDIES
UNIVERSITAS BRAWIJAYA
2018**

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"HEAVYDIRTYSOUL"**

UNDERGRADUATE THESIS

Presented to

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In partial fulfilment of the requirements

For the degree of Sarjana Sastra

BY

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The writer

ABSTRACT

Qurratuain, Hayyundi. 2018. **Semiotic Analysis on Twenty One Pilots' Music Video "Heavydirtysoul"**. Study Program of English, Universitas Brawijaya.
Supervisor: Muhammad Rozin, M. A.

Keywords: *Connotative, Denotative, Mental Disorder, Semiotics*

Mental disorder had not been a favourite topic to talk about in society, however, lately many artists talk about it in their creations—not excluded Twenty One Pilots. This undergraduate thesis studied a music video by Twenty One Pilots entitled "Heavydirtysoul" in order (1) to find the signs found in the frames of the music video and their meanings; (2) to understand the connotative and denotative meaning of each frame of the music video; and (3) to understand the possible meaning of each scene related to mental disorder. The writer used Semiotic theory by Peirce (1934), Denotative and Connotative theory by Sebeok (2001) and also Awareness Ribbon Colour to answer the problems of this study.

This study uses qualitative approach which concentrates on examining a phenomenon in detailed description. Content analysis is applied in this study to analyse the frames of the scenes of "Heavydirtysoul" music video.

This study reveals that the frames in this music video contains many signs—symbols, indexes and icons—related to mental disorder. Through analysing the frames using theories listed above, the writer found that the music video tells the audience about the struggle of a mental disorder sufferer—in this case depression and sleeping disorder—as well as that of the sufferer's loved one's. It also tells the audience that fighting mental disorder is a life-long battle. This study is another proof that semiotic theory is important to be used in analysing a piece of art in order to understand more about the message it tries to propose.

This study is expected to help people to be more aware of signs in our surrounding and could give the readers idea which part of environment or society whose signs could be studied in order to add more knowledge about something. The writer suggests the next researcher to use other theories in semiotic, such as semiotic square to analyse the meaning of something.

ABSTRAK

Qurratuain, Hayyundi. 2018. **Analisis Semiotika pada Video Klip Twenty One Pilots “Heavydirtysoul”**. Program Studi Sastra Inggris, Universitas Brawijaya. Pembimbing: Muhammad Rozin, M. A.

Kata kunci: *Konotatif, Denotatif, Penyakit Mental, Semiotika*

Penyakit mental bukanlah topik favorit untuk diperbincangkan, akan tetapi, akhir-akhir ini banyak pekerja seni yang membahas topik ini dalam karya mereka—tidak terkecuali Twenty One Pilots. Studi ini menganalisis video klip dari grup band Twenty one Pilots yang berjudul “Heavydirtysoul” dengan tujuan (1) untuk menemukan tanda di bingkai gambar dalam video klip ini; (2) agar mengerti tentang arti denotative dan konotatif dari bingkai gambar video klip “Heavydirtysoul”; (3) agar mengerti maksud dari adegan dalam video klip ini yang berhubungan dengan penyakit mental. Penulis menggunakan teori semiotika milik Peirce (1934), teori denotatif dan konotatif milik Sebeok (2001) dan juga *Awareness Ribbon Colour* untuk menjawab rumusan masalah.

Studi ini menggunakan pendekatan kualitatif yang berfokus pada pembahasan sebuah fenomena dalam deskripsi mendetail. Studi ini menggunakan analisa konten untuk mempelajari bingkai gambar pada adegan dalam video klip “Heavydirtysoul”.

Hasil studi menunjukkan bahwa bingkai gambar dalam video klip ini mengandung banyak tanda—simbol, indeks dan ikon—yang berkaitan dengan penyakit mental. Dengan menganalisa bingkai gambar menggunakan teori di atas, dapat diketahui bahwa video klip ini menceritakan tentang perjuangan seorang penderita penyakit mental, dan juga perjuangan dari orang terdekatnya. Video ini juga menceritakan bagaimana perjuangan melawan penyakit mental merupakan perjuangan seumur hidup. Studi ini juga merupakan bukti bahwa teori semiotika memang penting perannya dalam menganalisa suatu karya agar pesan yang berusaha disampaikan dapat dimengerti dengan baik.

Studi ini diharapkan dapat membantu orang lain menjadi lebih sadar akan tanda disekeliling kita dan dapat memberi pembacanya ide tentang bagian mana dari lingkungan ataupun masyarakat yang tandanya dapat dipelajari agar pengetahuan akan suatu hal bias bertambah. Penulis mengusulkan peneliti berikutnya untuk menggunakan teori lain dalam semiotika seperti *semiotic square* untuk mencari makna dari suatu hal.

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CHAPTER I

INTRODUCTION

This chapter presents introduction which consists of background of the study, research problems and the objectives of the study.

1.1 Background of Study

Music, somehow, has become a huge part of most people's lives. It cannot be separated from daily life—it is played everywhere: grocery stores, malls, offices even schools. Music has become one of many media which is used to deliver messages from individual(s) to other individual(s), be it in the literal form of words in the lyrics, implicit messages within the verses and chorus, or just from the beat of the music. Sometimes a certain music—or song—seems not to bear any meaning for some people, it is a mere beats and melody they listen to while doing something else or simply just to kill the time. However, for some other people it could have a deep meaning—a song which represents what they have experienced or are going through at the moment—which makes it dear for them.

Musicians, in order to deliver messages as well as to reach higher appreciation in music industry, create music videos which contain a set of scenes in order to visualize the songs they have composed. According to Webster's New World College Dictionary, music video is a musical performance which is recorded as video tape based on the musical recording along with dramatic interpretation of the song lyrics and surreal images.

A music video is usually made with a purposeful meaning, an art which tells the whole story of the song it represents. However, not many people realizes that a music video could bear a deeper meaning than it looks, for it only seems like a moving set of pictures with the actors and/or actresses doing certain things.

For example, is David Bowie's last music video which was released only three days prior to his death on January 10th 2016. The video shows him struggling on a bed with a bandage wrapped around his head and at last, retreating into a dark wardrobe. After his death, the video eerily shows us how he had been struggling to fight his cancer and dying on his deathbed. However at last, he entered a big wardrobe which represents him leaving this world and entering a new one. The wardrobe itself is a reference to the second book of "The Chronicles of Narnia" series—written by C. S. Lewis—entitled *The Lion, the Witch and the Wardrobe* in which the wardrobe is the gate to another world, Narnia.

This example is a proof that if one takes the time to pay more attention to details of one thing, something deeper and more meaningful might be discovered.

Interested to find a deeper meaning of a music video, as well as the relation of the video and the song, the writer decided to analyse a music video using the theory of signs by Peirce (1934), the theory awareness ribbon colour, and also denotative and connotative theory.

The writer used Peirce's semiotic theory to find the signs in the music video as well as to analyse the representamen, interpretant and object of each sign and classify the signs into symbol, index or icon. Whereas the theory of awareness ribbon colour is used to interpret the meaning of certain colours linked to mental

disorder. Lastly, denotative and connotative theory is used to find both of the meanings of certain scenes of the music video.

The writer chose to use Twenty One Pilots' music video namely 'Heavydirtysoul'—which digital form of the song was released on December 9th 2016 as an official single, followed by the music video on February 3rd 2017—as the data source for this study. This song is one of the singles from their album 'BLURRYFACE', released on May 17th 2015.

Twenty One Pilots—a band, formed in 2009, which consists of a vocalist, Tyler Joseph, and a drummer, Josh Dun, originated from Columbus, Ohio—is one of many musicians who try to make their art, both songs and music videos as well as their album covers, as meaningful as possible. On another positive side, their music is not like the others, with poetic lyrics accompanied with unique and borderless genres, the duo give the listeners raw and emotional songs with moving and meaningful lyrics about mental health, fighting demons inside ourselves, and a reminder that we never walk alone in life.

Their fans, who call themselves 'The Clique', love them because of their music which 'speaks to the soul'. Interestingly enough, most of their fans are those who see themselves as 'outsiders', people with unusual mental condition but are too afraid to speak up. In an interview with some of the fans which was uploaded on its website by MTV on November 9th 2016, it is revealed that one of the reasons they became fans is because most of Twenty One Pilots' song talk openly about the thought or feelings which someone with mental disorder may go through and the music somehow becomes a place for people to express themselves. They feel

connected to their idols because the duo talks about issues which is seen as taboo and not many people talk about: mental illness.

According to American Psychiatric Association (*What Is Mental Illness?*. www.psychiatry.org/patients-families/what-is-mental-illness. Accessed on October 12th 2017), mental illness is a health condition which results in changes in certain aspects, such as our thinking as well as our emotion and behaviour, or a combination of these three aspects. It continued to explain that “mental illnesses are associated with distress and/or problems functioning in social, work or family activities”. World Health Organization (WHO) reports that around 450 million people in the world suffer from mental disorder, with nearly two-thirds of those never seek any medical help or professional treatment (*Mental Disorders Affect One in Four People*. www.who.int/whr/2001/media_centre/press_release/en/. Accessed on October 26th 2017).

In this country alone, the amount of mental disorder sufferers keeps increasing and this decreases people's productivity, but increases the country's burden. In a research by Ministry of Health Republic of Indonesia in 2013, the symptoms of depression and anxiety could be found in 14 million people above the age of 15; that is 6% of the population (*Peran Keluarga Dukung Kesehatan Jiwa Masyarakat*. www.depkes.go.id/article/print/16100700005/peran-keluarga-dukung-kesehatan-jiwa-masyarakat.html. Accessed on October 26th 2017). However, mental illness itself is hardly a common topic to talk about among people despite its growing popularity in media following several suicide cases, for example, based on a news report by TEMPO.CO (2017) three suicide cases—one happened in Sukabumi and the other two in Bandung—happened only in a week.

There are many people who say that they are too afraid to come clean about what they truly feel regarding their mental condition due to the stigma surrounding the topic. Cultural conceptions of mental disorders have a big impact on many things, including help, stereotype and the treatments we create for people suffering from them (Link, *et al.*, 1999). Couture and Penn (2003), in their research, state that 70% of their respondents say that other people treated them as less competent after they admitted to having mental disorder and 60% say they experienced rejection and are often avoided due to their condition.

Wahl (as cited in Couture & Penn, 2003) says in his report, around 1301 people with mental illness feel discouraged, hurt and have low self-esteem due to their experience of stigmatization; but then there it is, a band which openly talks about depression, anxiety and suicide in their songs, making people with mental disorder who listen to them feel like they are not alone. Dealing with this issue is not easy, mainly because there are not many people understand about what it really feels like to live with unusual mental condition, sometimes they judge the sufferers as lazy or overacting which makes it harder to openly talk about the condition and get a proper help. Having someone, especially a band who sings to you, who understands about what the sufferers are going through, makes the burden feel lighter.

There are many articles which talk about the meaning of the music videos of the songs in 'Blurryface', such as analysis by Rhew (2015)—which deal with mental disorders—and also studies which analysed about other music videos using semiotics as the theory (Gibraltar, 2014; Johnston, 2017; Urban, 2015), because the majority of a music video are images and semiotics truly pays attention to little

details which are usually overlooked and analyse the in-depth meaning of a sign—making the meaning of a certain music video deeper and more meaningful. However, the writer has yet to find the two topics combined together; this means there is rarely a study which explores more about mental health issues in art and the intended meaning behind the said art. There are studies about analysing the meaning of a picture, album cover or movie poster, but they do not relate to mental health condition for it is often still seen as unimportant issue to be really talked about—even though talking about it through art could raise mental health awareness and erase the stigma around it.

Lastly, the writer hopes that this study will be beneficial both theoretically and practically. Theoretically, this study could help increase the list of study which talks about the role of art in dealing with mental disorders and help people to be more aware of signs in our surrounding and that signs could be anywhere and in any forms. Practically, the writer hopes that this study could give the readers ideas which part of environment or society whose signs could be studied in order to add more knowledge about something and, lastly, raise awareness among people that it is important to acknowledge and talk about an issue in order to build a better society.

1.2 Research Problems

Based on the background of the study, the writer is interested in finding the answers to the following questions:

1. What are the semiotic signs found in the frames of the music video and what do they represent?

2. What are the denotative and the connotative meanings of each frames of the music video?
3. What is the possible meaning of each scene related to mental disorder?

1.3 Research Objectives

In line with the research problems formulated above, the objectives of the study are:

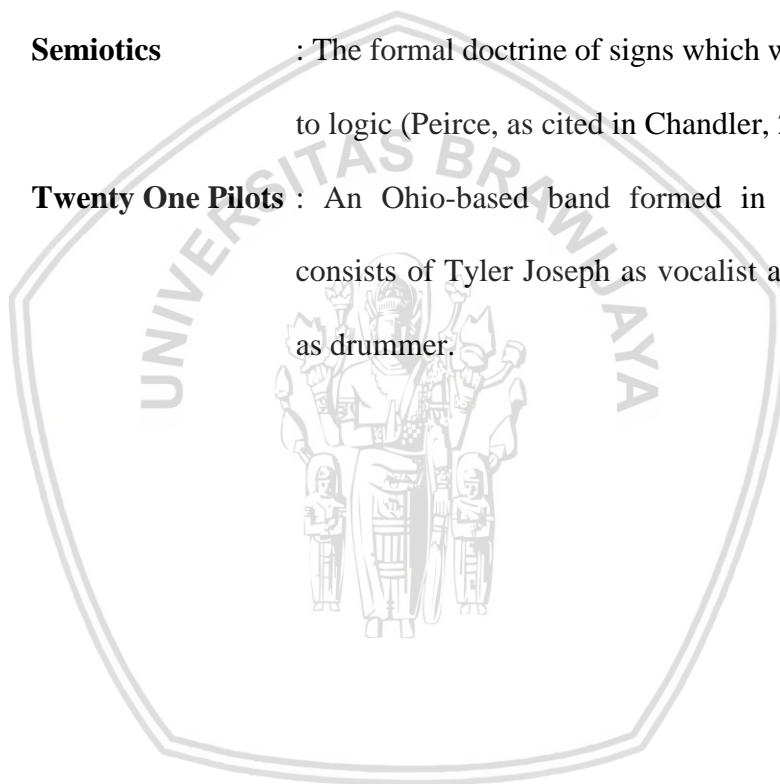
1. To find the semiotic signs found in each frame of the music video and understand what they represent.
2. To discover the denotative and connotative meanings of each frame of the video.
3. To understand the possible meaning of each scene related to mental disorder.

1.4 Definition of Key Terms

1. **Connotative** : Extended meaning of a sign which seem to be similar with the denotatum by association or analogy (Sebeok, 2001, p. 7)
2. **Denotative** : The first referent a sign aims to capture (Sebeok, 2001, p.7)
3. **Mental Disorder** : Health conditions which affect the way of thinking, emotion or behaviour or any possible combinations of three (*What Is Mental Illness?*.

www.psychiatry.org/patients-families/what-is-mental-illness. Accessed on October 12th 2017)

4. **Music Video** : A musical performance which is recorded as video tape based on the musical recording along with dramatic interpretation of the song lyrics and surreal images (Webster's New World College Dictionary)
5. **Semiotics** : The formal doctrine of signs which was relational to logic (Peirce, as cited in Chandler, 2007, p3)
6. **Twenty One Pilots** : An Ohio-based band formed in 2009 which consists of Tyler Joseph as vocalist and Josh Dun as drummer.



CHAPTER II

THEORETICAL FOUNDATION

This chapter explains the theories used in the process of analysis and also briefly explains previous study which is similar to the analysis method of this study.

2.1 Theoretical Framework

This sub-chapter explains the theories used in the process of analysis. The theories includes Semiotic Theory, Signs, Psychology of Colour and Meaning, Denotative and Connotative Meaning and Mental Disorders.

2.1.1 Semiotic Theory

Umberto Eco (1976) said that “semiotic is concerned with everything that can be taken as a sign.” However, it is only the broad definition of semiotic; semiotic is more than that, it does not only talk about sign in daily speech. It also talks about any other things which can stand for something else. The signs in semiotic ranges in variety: from words, images, sounds, gestures until objects. Danesi (2004, p. 4) said that a sign is anything—colour, gesture, object, equation, etc—which stands for something other than itself. Semiotic is a study which allows us to learn about how something can have meaning simply by correlating it to familiar conversion system.

Chandler (2007, p. 2) states that Essay Concerning Human Understanding by John Locke (1690) is the first explicit reference to semiotic as a branch of philosophy. However, he continued, the two most-known contemporary semiotics

originated from Ferdinand de Saussure (1857-1913) and Charles Sanders Peirce (1839-1914) who were a Swiss linguist and American philosopher respectively.

Saussure (cited in Bally et. al, 1959, p.16) said that semiotics is a science which deals with the life of signs within society and would be a part of social and consequently, general psychology. Saussure (cited in Danesi, 2004, p. 8) used 'semiology' as the term to refer to the field which studies the role of signs as a part in social life

On the other hand, Littlejohn (cited in Sherson, 2000, p. 2) states that Peirce defined semiotic as a relationship among a sign, an object and a meaning. The sign represents the object, or referent, in the mind of an interpretant. Peirce defined semiotics as the prim doctrine of signs which was relational to logic (Chandler, 2007, p3)—which means that semiotics is a field which studies about sign and the meaning a certain object bears is interpreted logically in people's minds.

It could be drawn to a conclusion that Saussure's semiotics is understood as collective meaning until at one point, it is built upon a role and the social code in a certain society. His model of the sign is in the dyadic tradition with signifier as the form the sign takes and signified as the concept to which it refers; and both signifier and signified were psychological (Chandler, 2007, p. 14). However Peirce's semiotics model revolves around the sign.

Peirce's semiotic is grounded onto a list of categories to decode a sign: Firstness (Representamen), Secondness (Object) and Thirdness (Interpretant). These categories can be defined as: (1) Firstness, which means what is such as it is, without reference to anything else, (2) Secondness, which means what is such as it is, in relation to something else, but without relation to any third entity, and (3)

Thirdness, which means what is such as it is, insofar as it is capable of bringing a second entity into relation with a first one in the same way that it brings itself into relation with the first and second entities (Queiroz and Merrell, 2006, p. 39) These categories form a triadic model which is known as Peirce's Semiotic Triangle.

In accordance with the explanation above, it could be understood that semiotics concentrates on the ways a producer makes a sign and the ways the audiences grasp the meaning of the said sign.

2.1.2 Signs

The meaning of signs has to be widely accepted by society which then creates a convention meaning around the said sign which is agreed upon. It is important to understand the context or culture of a sign which is accepted by society in order to interpret it. This context is used to understand the value and importance of sign which changes with time; because the thinking system in the society changes too. Chandler (2007, p. 13) states that things have no true, primary meaning; that is, until we invest them with meaning do they become signs. Consequently, the value and importance of a certain sign is varied based on the context or culture in which humans live and the society which surrounds it.

Peirce (cited in Chandler, 2007, p. 29) defines sign as "a unity of what is represented (the object), how it is represented (the representamen) and how it is interpreted (the interpretant)". Therefore, sign stands for a signification created in one's mind. Another concept of sign comes from Lévi-Strauss (cited in Chandler,

2007, p. 27) who says that the use of sign in society is influenced by history, and because of that fact, it cannot be arbitrarily changed.

On the other hand, Saussure's defines sign from the point of view of linguistics and states that a sign is composed of two elements: a signified (concept) and a signifier (sound-image) (Chandler, 2007, p. 14). Roland Barthes (1964) dug deeper into this definition of Saussure's and came up with his own—he said that a sign is indeed composed of signified and signifier, but it differentiates from the level of its own substance which is the whole set of linguistic phenomena aspects.

In conclusion, a sign is anything created by human or nature—and can be varied in forms: from sounds, images, smells, object and so forth—which stands for a certain interpretation, either directly or through analysis. This meaning would become a convention in a certain society which later would change due to the context or culture, the growth of science and also personality.

2.1.3 Peircean Triadic Model

The elements of sign according to Peirce (cited in Chandler, 2007, p. 30) consist of three parts, the three of them being representamen, interpretant and object—Peirce refers the interaction between the three elements as 'semeiosis. These elements make up a triadic model which is pictured as the figure below:

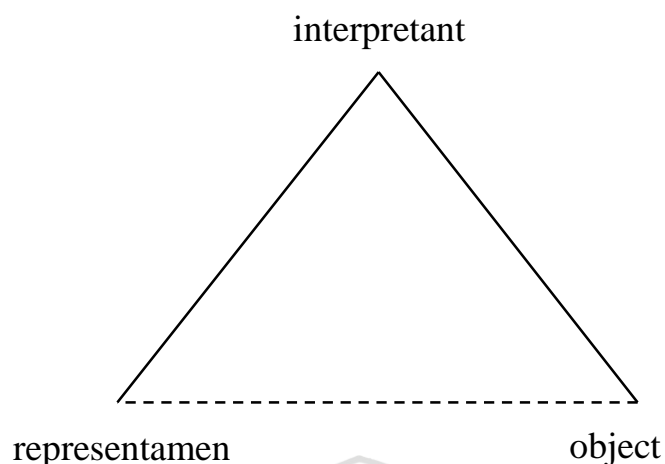


Figure 2.1.3.1 Peirce's Semiotic Triangle

(Source: Chandler, 2007, p. 30)

According to Chandler (2007, p. 29), Peirce explains the representamen, the object and the interpretan as follows:

1. The representament : something which has a specific meaning to someone in some respect or capacity. It makes an equal or a developed sign in the mind of the said person. Desmedt (2011, para. 13) said that a representamen is a thing which represents another thing, its object. Before a representamen is interpreted, it is purely a potentiality.
2. The object : it is something which is referred to by a representamen. Representamen can express something about the object, which can be from the interpreter's experience. Desmedt (2011, para. 14) said that Peirce also distinguished object into two categories: dynamical object, which means the object as it is in reality, and immediate object which means the object as it is represented by the sign.

3. The interpretant : interpretant is not an interpreter but rather the sense made by the sign.

Chandler (2007, p. 29) states there is a simple way to define the relation of the three terms: the sign is a unity of what is represented (the object), how it is represented (the representamen or the sign-vehicle) and how it is interpreted (the interpretant).

2.1.3.1 Peircean Sign Modes Classification

A representamen can refer to its object by its firstness, secondness or thirdness through a relationship of similarity, contextual contiguity or law. Parallel to this relationship, signs can be categorised into icon, index or symbol.

1. Icon

Peirce states that the main feature of iconicity is perceived resemblance, which means it represents its object mainly by the similarity. In spite of the name, icon is not necessarily visual as long as it is similar to an object and used as a sign of it (Chandler, 2007, p. 40).

Some examples of icons are onomatopoeic words—such as bang, hiss, tick and drip—which are vocal icons, simulating the sounds of certain things. Other examples are olfactory icon which can be found in perfumes which imitates natural scents, gustatory icons in the form of food additives which mimic the natural taste of something, and tactile icon in the form of carved stone which allows us to figure out the shape of certain things carved on to a surface (Danesi, 2004, p. 28).

2. Index

Index is the sign which is made to indicate a referent or to put referents in relation to each other (Danesi, 2004, p. 27). The reference between a sign and the object is indexical if the sign truly is affected by the object. There are many examples of index, some of them are a knock on the door which is the index of a visit and illness symptoms which are the index of an illness (Desmedt, 2011, para. 23).

Peirce describes indexicality as the way index finger pointing directly to what is being referred to at the moment of speaking. He says that there is a genuine relation between the sign and its object which is not dependant on the mind of an interpreter. It can also indicate something, for example, a sundial or a clock indicates the time of the day. He also states that an index stands unequivocally for this or that existing thing and is characterised by contiguity. It is different from icon which is characterised by similarity (Chandler, 2007, p.42).

According to Danesi (2004, p. 30), index can be categorised into three basic types:

- a. **Spatial Indexes** which refer to the spatial locations of objects, beings, and events in relation of the sign user. Few examples of spatial indexes are pointing fingers, arrow images and also adverbs such as here and there.

- b. Temporal Indexes** which relate things to each other in terms of time. Dates in the calendars and time adverbs such as after, before, and then are examples of this index.
- c. Person Indexes** which relate to the participants who take part in a situation to each other. Both indefinite pronouns and personal pronouns are examples of person indexes.

3. Symbol

A symbol has its own referent in a conventional way. Words themselves, in general, are symbols and any signifier such as an object, a sound, a figure and many others can be symbols (Danesi, 2007, p. 31).

Peirce defines symbol as a sign which refers to the object which it indicates by virtue of law, usually an association of general ideas; this makes a symbol interpreted as a referent to the said object. Symbols are not limited to words only even though words, along with sentences, books and other conventional signs are classified as symbols. Symbols might have been formulated by convention—*a priori*—or formulated by cultural habit—*a posteriori* (cited in Chandler, 2007, p. 39).

A sign can be in the form of icon, index, symbol or possible combinations of all three. Signs cannot be classified in terms of the three modes without reference to the purpose of their users within particular context (Chandler, 2007, p. 45). Therefore, an interpreter has to understand the context of where and how the sign is being used in order to interpret its meaning.

2.1.4 Denotation and Connotation

Chandler (2007, p. 137) states that denotation tends to describe the definitional and literal, obvious meaning of something. Denotative meaning is the meaning of a certain thing which the dictionary attempts to explain. Erwin Panofsky (1970, cited in Chandler, 2007, p. 138) says that the denotative meaning of a visual image is what the viewer see the image as portrayed—what they immediately recognize upon seeing the image.

On the other hand, connotation is more culturally influenced. It refers to the socio-cultural and personal relation of the sign, thus, making it context-dependent—usually related to the interpreter's social and personal background, such as social class, ethnic, gender, education and so on. Signs are more polysemic, meaning that they are more open to the connotative interpretation rather than the denotative one (Chandler, 2007, p. 138)

Sebeok (2001, p.6) explains that signs of all types are recognized as they are because signs have a particular structures which are predictable and regular. Most signs recognizable by human have the ability to encode two primary kinds of referents which are denotative and connotative. Both referents could be understood depends on the usage and situation.

Denotation, Sebeok (2001, p. 7) says, is the first referent a sign aims to capture. However, the denotated referent or denotatum, does not refer to something specific immediately but rather a prototypical category of the said thing. For example, Sebeok used the word 'cat', not to immediately refer to a specific cat—although it can—but rather he refers to the category of animals which is widely

recognized as having the quality of ‘catness’. Therefore, the denotative meaning of cat is ‘catness’, in this case, the particular features of cat which comes in mind such as, the tail, the fur, its claws and so on. However, a sign can be extended freely in order to cover other referents which seem to be similar with the denotatum by association or analogy. This process is known as connotation with connotata as the new referent.

Concluding from the explanation above, the simplest definition of denotative meaning is the meaning of a sign as it is—the literal concept of something as we see it. On the other hand, connotative meaning is the meaning of a sign which is beyond its literal meaning—a concept of a certain thing which is already influenced by socio-culture and personal relation that it becomes dependent on the context in which it appears.

2.1.5 Mental Disorder

Rich (2017, para. 2-3), says that Twenty One Pilots is hailed as the voice of the ages because they sing songs about battling inner-demons; a topic which one third of adolescents in U.S.A. could relate to. They spread the message of dealing with mental disorders through art—something that Tyler Joseph, the vocalist, has been doing to deal with his Bipolar Disorder. Even the name of the newest album, “Blurryface”, refers to a secondary character living in Joseph’s mind which always plays with his insecurities. With a fixed concept of dealing with mental disorder through art in all of their albums, it is not unlikely that “Heavydirtysoul”, which appears in the newest album, talks about dealing with this issue too.

American Psychiatric Association (*What Is Mental Illness?*. www.psychiatry.org/patients-families/what-is-mental-illness. Accessed on October 12th 2017), also known as APA, defines mental disorder as health conditions which affect the way of thinking, emotion or behaviour or any possible combinations of three. The disorders are associated with distress and/or problems functioning in many activities including social, work and family.

There are many symptoms which could help people to be aware of the condition and get the proper help sooner rather than later. APA (*Warning Signs of Mental Illness*. www.psychiatry.org/patients-families/warning-signs-of-mental-illness. Accessed on October 12th 2017), stated that the following are the most common signs and symptoms of mental disorders:

1. **Withdrawal** which could be in the form of social withdrawal or losing interest in any social activities or even in other people.
2. **Drop in functioning** where the sufferers may find it harder to concentrate, thus, the falling performance in work, school or social activities.
3. **Problems thinking** in which sufferers may experience problem in staying focused and decreasing ability to remember and form a speech.
4. **Increased sensitivity** where even the slightest contact with sights, sounds, smells or touch could be overwhelming; this could result in the sufferers avoiding any over-stimulating situations.
5. **Apathy** or the loss of any interest and desire to do any activities, even when the said activities used to be the hobby.

6. **Feeling disconnected** in which the sufferers may feel like they lose the sense of being real and feel disconnected from others.
7. **Illogical thinking** or an unusual or exaggerated belief about a certain thing may occur to some sufferers which lead them into paranoia.
8. **Nervousness** where sufferers, most likely the ones with anxiety disorder, may feel unexplainable fear, suspiciousness or strong nervous feeling.
9. **Unusual behaviour** in which the sufferers' closed ones may notice the sufferers do some strange, uncharacteristic behaviour which they have never done before.
10. **Sleep or appetite changes** which causes the sufferers to experience dramatic changes in their sleeping and/or eating pattern, whether it becomes too much or none at all. A weakened desire to take care of their own selves may also occur.
11. **Mood changes** or a rapid changes in mood, for instance: from being ecstatic to sad or the other way around, may also occur.

After a doctor runs some test to the patients, then he or she could diagnose the type of mental disorder suffered.

According to DSM-IV (1994, p. 9), mental disorders are grouped into 16 major diagnostic classes and one additional called "Other Conditions That May Be a Focus of Clinical Attention". The list 16 major diagnostic classes and one additional are (DSM-IV, 1994, p. 13-24):

1. **Disorders Usually First Diagnosed in Infancy, Childhood or Adolescence**, which cover disorders such as: learning disorders, communication disorders, Attention-Deficit and Disruptive Behaviour Disorders, and mental retardation.
2. **Delirium, Dementia and Amnestic and Other Cognitive Disorders**.
3. **Mental Disorders Due to a General Medical Condition Not Elsewhere Classified**, such as: catatonic disorder, personality change, and mental disorder not elsewhere classified.
4. **Substance-Related Disorders**, which cover disorders related to substance abuse, such as: alcohol, amphetamine, caffeine, cocaine and nicotine.
5. **Schizophrenia and Psychotic Disorders**, such as: delusional disorder and shared psychotic disorders.
6. **Mood Disorders**, which cover Depressive Disorder and Bipolar Disorder.
7. **Anxiety Disorders**, which cover disorder such as: Obsessive Compulsive Disorder, General Anxiety Disorder, Specific Phobia and Post Traumatic Stress Disorder.
8. **Somatoform Disorder**, such as Pain Disorder and Body Dysmorphic Disorder.
9. **Factitious Disorders**
10. **Dissociative Disorders**, such as Dissociative Identity Disorder and Depersonalization Disorder.

11. **Sexual and Gender Identity Disorders**, such as Sexual Pain Disorder and Sexual Dysfunction.
12. **Eating Disorders**, which cover Anorexia Nervosa, Bulimia Nervosa and Eating Disorder Not Otherwise Specified.
13. **Sleep Disorders**, such as: Insomnia, Parasomnias and Dyssomnias.
14. **Impulse-Control Disorders Not Elsewhere Classified**, such as Kleptomania and Pathological Gambling.
15. **Adjustment Disorders**
16. **Personality Disorders**, such as: Borderline Personality Disorder, Narcissistic Personality Disorder and Antisocial Personality Disorder.
17. **Other Conditions That May Be a Focus of Clinical Attention**, such as: problems related to abuse or neglect, relational problems, and medication-induced movement disorders.

There are so many types of mental disorders; however, not many people realize how important it is to be treated medically, hence, the many cases of self-injury or even suicide. Consequently, there starts to be many activists and public figures who speak out against the stigma to raise awareness about mental disorders.

2.1.5.1 Awareness Ribbon Colour

Awareness ribbon is a piece of folded ribbon which is used by some countries as a way to show support for a cause or issue. Different from Psychology of Colour and Meaning which talks about general meanings of colours, awareness ribbon colours have become symbols of various meanings and causes represented by the colour of the ribbons. Nowadays, awareness ribbons are widely used as a

universal symbol for social or diseases and disorders awareness and worn by the wearer as a statement to show support for those who suffer from the issues (Langtree, 2015, para. 1-2).

One of many issues represented by awareness ribbons is mental disorder. Every other time of the year, certain communities wear the ribbons—or sometimes bracelet—to show support for the sufferers, to make a statement that they are survivors or even to show others that they are going through the represented condition at the moment. There are many colours which represent a handful of mental disorder conditions; Langtree (2015, para. 5) explained them as follows:

- 1) **Black** ribbons are used to show support for those who suffer from sleep disorder such as, insomnia.
- 2) **Blue** ribbons are used by the wearers to show support for addiction recovery issue and Chronic Fatigue Syndrome.
- 3) **Grey** ribbons are worn to support those with Bordeline Personality Disorder (BPD).
- 4) **Green** ribbons are used to support disorders related to depression, i.e. Bipolar Disorder, childhood depression, Depression, Manic Depression. Green ribbon is also used in the Mental Health Awareness Week to show support for those who suffer from various mental health issues and help to fight the stigma around the issue to raise awareness that mental disorder is a real problem which has to be taken seriously and treated properly. This event is held in the second week of May and has been hosted by The Mental Health Foundation since May 2000.

- 5) **Teal** ribbons are worn to support issues related to anxiety, i.e. General Anxiety Disorder, Dissociative Disorder, Obsessive Compulsive Disorder (OCD), Panic Disorder, and Post Traumatic Stress Disorder (PTSD).
- 6) **Orange** ribbons are dedicated to support those with ADHD or Attention Deficit Hyperactivity Disorder. It is also used to raise awareness for self-injury, which is an act of hurting own self, for instance: burning, hair pulling, bruising, skin or nail picking, skin scratching or even self-cutting. This often occurs to people with severe mental disorders.
- 7) **Purple** ribbons are used to show support for those who suffer from Alzheimer Disease.
- 8) **Periwinkle**--or mostly known as light purple--ribbons are used to raise awareness as well as to show support for Eating Disorder issues which cover: Anorexia Nervosa, Bulimia Nervosa, Binge Eating Disorder (BED) and EDNOS (Eating Disorder Not Otherwise Specified, a category of eating disorder which does not meet criteria for any specific eating disorder).
- 9) **Silver** ribbons are worn in order to support individuals who suffer from Schizophrenia.
- 10) **Yellow** ribbons are used in order to raise awareness as well as to prevent the act of suicidal which often occurs to people who are

suffering from severe mental disorder but are not able to get proper help in time or are getting unsuitable treatment for the condition.

2.2 Previous Study

The writer found a thesis by Hermantoro Pratama (2015) entitled “*Semiotic Analysis on Melancholic Mandarin Pop Music Video Entitled ‘Wandering Poet’ by Jolin Tsai*” which analysed the music video by Jolin Tsai and associated it with Chinese culture. Using the triadic semiotic theory by Peirce, Pratama analysed selected scenes from the music video; he only used the scenes which were heavily surrounded by drama since most signs appeared in those scenes. He aimed to find the reason as of why the music video was dominated by the colour black and white. In result, he found that the use of black and white in the scenes of the music video had plenty of meaning which related to the prominent theme of Chinese society, isolation and loneliness.

Comparing the previous study to this study, there are similarities and differences. This study will also use Peircean’s sign model classification and will try to find the relation between the signs found in the scenes and mental health issue. However, this current study uses the widely accepted concept in mental health community about certain colours which represent certain mental disorders. Whereas the previous study opted to use the theory of colour by He (2009) to support the writer in interpreting the meaning of the signs.

The second study found by the writer is a thesis written by Linda Sugesti (2014) entitled “*Nina’s Dissociative Identity Disorder in Aranofsky’s Movie Black Swan: A Semiotic Analysis*”. In this study, Sugesti attempted to find the proof that Nina, the main character of the movie Black Swan, suffered from Dissociative

Identity Disorder. Using Peirce's semiotic theory, she analysed the signs which she found in the movie and connected each sign to the symptoms of the said disorder.

In result, she found that some signs in the movie indeed portrayed three symptoms of Dissociative Identity Disorder, i.e. the changes of appearance of the main character, the changes of behaviour and also hallucinations.

Similar to the second previous study, the current study will also use semiotic theory proposed by Peirce. However, the previous study opted not to use the theory of colour nor did it use any additional theory to support the findings. On the other, the current study uses the theory of awareness ribbon colour as well as denotative and connotative theory proposed by Sebeok.

Another difference between the previous and the current studies is the previous study focused on only one mental disorder whereas the current study is open to the possibility of any mental disorders referred in the music video. However, the writer feels that both studies are important because both talk about an issue which is still rare to be brought up and talked about.

CHAPTER III

RESEARCH METHODS

This chapter explains the method which was used by the writer for this study. The chapter consists of research design, data and data source, data collection and data analysis.

3.1 Research Design

The aim of this study is to gain understanding about the implied meaning of the 'Heavydirtysoul' music video by Twenty One Pilots which was released in February 3rd 2017. To reach the aim, the writer used qualitative approach in this study. Ary *et al.* (2010) state that a research which uses qualitative approach concentrates on examining a phenomenon—be it in the form of event, objects, places, and so on—as it is, in detailed description. Qualitative researchers tries to understand a phenomenon by seeing the bigger picture rather than breaking it down into numbers and statistics.

This study used document or content analysis because it analysed the frames of scenes of 'Heavydirtysoul' music video to find the orientation meaning, the signs, and the denotative and connotative meanings of the music video.

3.2 Data and Data Source

The data source of this study is from a video, more specifically the music video of Twenty One Pilots', 'Heavydirtysoul' which was released on February 3rd 2017.

The data used for this study is the selected scenes from the music video which are related to mental disorder condition and later captured into frames to further be analysed as images.

3.3 Data Collection

To conduct this study, the writer did steps as follows:

1. Downloading the video of Twenty One Pilots' 'Heavydirtysoul' music video.

The downloaded Twenty One Pilots' music video from the band's label's official Youtube channel, www.youtube.com/fueledbyramen.

2. Watching the video and selecting the scenes

After downloading the video, the writer watched the whole video and later selected certain scenes which are most likely to be related to the topic of mental disorder.

3. Capturing the scenes of the music video,

After selecting certain scenes, the writer captured each frame of the scene to later be analysed as image.

3.4 Data Analysis

In order to study the deeper meaning of 'Heavydirtysoul' music video, the writer will analyse the images in steps as follows:

1. Determining the representamen, interpretant and object of each sign and classifying it into symbol, index or icon.

The writer gathered all signs which are found in each data, determined the representamen, interpretant and object; and later classified each sign into three groups based on Peirce's sign modes. The writer also used the theory of awareness ribbon colour to determine the meaning of certain colours linked to mental disorder.

2. Analysing the denotative meaning and connotative meaning of each image.

Using Sebeok's denotative and connotative theory, the writer analysed both denotative and connotative meanings of each data.

3. Finding the possible meaning of each scene related to mental disorder.

After analysing the signs and the denotative and connotative meanings of each scene, the writer gathered all information to find the whole meaning of the scene and related it to the issue of mental disorder.

4. Drawing conclusion.

After finishing the analysis, the writer will draw a conclusion based on the findings.



CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the findings and the discussion of related data. The findings are analysed and elaborated which then will be discussed in order to obtain the result of the research.

4.1 Findings

In this sub-chapter the writers will present the findings based on the data analysis.

4.1.1 Signs Found in and the Meaning of 'Heavydirtysoul' Music Video

After selecting 17 frames from the total of 5 scenes and analysing the data, the writer found 22 signs in total—which can be classified into 16 symbols, 4 indexes, and 2 icons. However, many symbols repeatedly appeared in many frames and are important parts for the frames to be analysed as whole—making the symbols 30 in total.

Later, the writer analysed the denotative and connotative meanings of each frame. The writers analysed both meanings in order to relate the meaning of each frame to mental disorders. The signs, along with the object they represent and the meaning of each frame are elaborated as follows:

4.1.1.1 Analysis of Scene 1

Below are the identifications of signs and meaning of scene 1 which consists of 3 frames

a. Analysis of Frame 1

This sub-chapter explains about the signs found if frame 1 of scene 1, its denotative and connotative meaning and its interpretation as a whole.

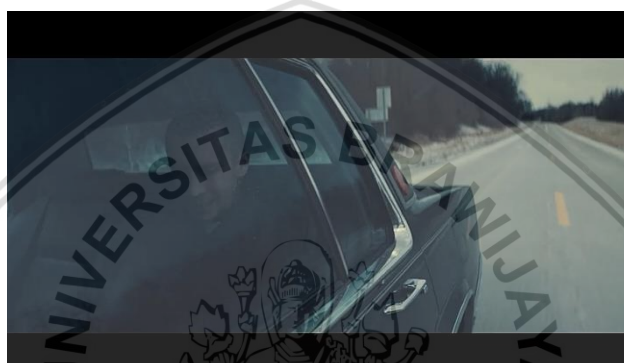


Figure 4.1.1.1.1 Frame 1 (00:20)

Table 4.1.1.1.1 Explanation of Signs in Frame 1

No	Representamen	Object	Interpretant	Mode
1.	Trees	The green colour	Depression	Symbol
2.	Black car	The black colour	Insomnia	Symbol
3.	Black car	Car	Isolation	Symbol
4.	Highway	Empty road	Loneliness	Symbol

Table 4.1.1.1.2 Denotative and Connotative Meaning of Frame 1

No.	Representamen	Denotative Meaning	Connotative Meaning
1.	Trees	Green trees surrounding the road	Depression
2.	Black car	The car in which Tyler sits	Insomnia
3.	Black car	The car in which Tyler sits	Isolation
4.	Highway	The road on which the car is	Loneliness
Denotative Meaning of Frame 1		Connotative Meaning of Frame 1	
Tyler (the vocalist) sits on the passenger seat of a black car, he is on a deserted road surrounded with trees.		Tyler sits in a black car indicates that he suffers from sleep disorder often caused by depression. The fact that his car is the only car on the road shows that depression makes him feel lonely and isolated	

- **Interpretation of Frame 1**

Before analysing the frame, it only looks like Tyler—the vocalist of Twenty One Pilots—is sitting on the passenger seat of a car. There is no other car on the road. However, upon analysing the frame and relating it to the theory explained in Chapter II, the writer found some objects which refer to mental disorder issues.

The colour green, based on theory of awareness ribbon colour, is the colour which is used to support the issue of depression. Thus, making green trees in Tyler's surrounding represent depression as well as to show support for the cause. The black colour of the car, based on the awareness ribbon colour, represents sleeping disorder as well as to show support for the cause, and the car itself represent isolation—both of which are often caused by depression. The empty road symbolizes his loneliness which is a feeling often appears when one is suffering from depression.

This interpretation is also derived from the song lyrics in which Tyler sings *“there's an infestation in my mind's imagination”* and *“it's just right now I got a really crazy mind to clean”* which could be seen as his way for saying that there is something wrong with his mind, although it is not yet clear what is wrong with his mind.

The band's support for the sufferers of mental disorder, especially depression could also be seen in the lyrics *“you got one time to figure it out, one time to twist and one time to shout. One time to think and I say we start now. Sing with me if you know what I'm talking about.”*

b. Analysis of Frame 2

This sub-chapter explains about the signs found if frame 2 of scene 1, its denotative and connotative meaning and its interpretation as a whole.

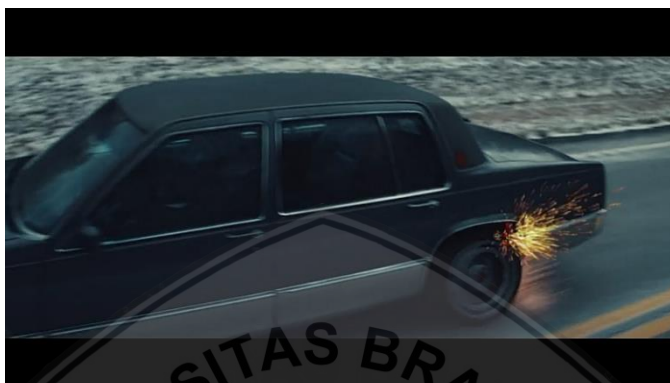


Figure 4.1.1.1.2 Frame 2 (00:34)

Table 4.1.1.1.3 Explanation of Signs in Frame 2

No	Representamen	Object	Interpretant	Mode
1	Firespark on the back tire	Firespark	Hope	Symbol

Table 4.1.1.1.4 Denotative and Connotative Meaning of Frame 2

No.	Representamen	Denotative Meaning	Connotative Meaning
1.	Firespark	The back tire is breaking down and causing a firespark	A spark of hope

Denotative Meaning of Frame 2	Connotative Meaning of Frame 2
The back tire of the car is breaking down	A spark of hope emerges

- **Interpretation of Frame 2**

The frame, before analysed, shows the audience how the back tire of the car starts to fail and it causes firesparks to appear—it does not seem important. However, after analysing the frame, the writer found that the firespark represents hope, because in the song he mentions “*this doesn’t mean I lost my dream*”. Hope is important for a mental disorder sufferer to recover. However, in this frame, the firespark begins at the very back of the car, unseen. This indicates that even when Tyler does not realise it, hope is always there to help him recover.

c. Analysis of Frame 3

This sub-chapter explains about the signs found if frame 3 scene 1, its denotative and connotative meaning and its interpretation as a whole.

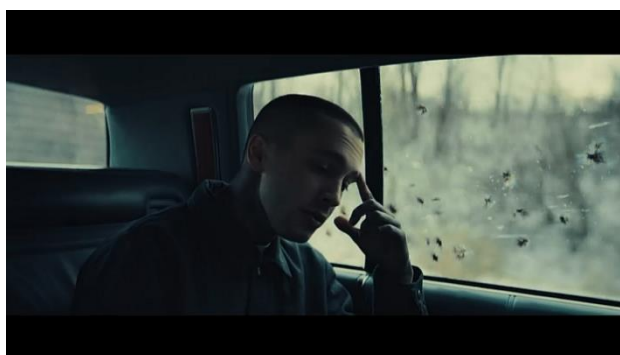


Figure 4.1.1.1.3 Frame 3 (00:51)

Table 4.1.1.1.5 Explanation of Signs in Frame 3

No	Representamen	Object	Interpretant	Mode
1	Black clothes and blackened hands and neck	The black colour	Insomnia	Symbol
2	Window with bullet marks	Bulletproof window	Detachment	Symbol

Table 4.1.1.1.6 Denotative and Connotative Meaning of Frame 3

No.	Representamen	Denotative Meaning	Connotative Meaning
1.	Black clothes, black-painted hands and neck	Having black-painted neck and hands and wearing black clothes	Having insomnia
2.	Bullet-marked window	The car window is bulletproof	Detachment
Denotative Meaning of Frame 3		Connotative Meaning of Frame 3	
Tyler sits beside window with bullet marks on it, wearing black clothes and black-painted hands and neck.		The insomnia which is caused by depression affects his ability to express himself—whether by talking or creating—and this makes him feel isolated and cut out from the outside worlds.	

- **Interpretation of Frame 3**

In this frame, Tyler is seen again sitting on the passenger seat. He is wearing black shirt and it seems like his neck and hands are tattooed. Beside him, the car window has some bullet marks. After the writer analysed the frame, it could be interpreted that the insomnia caused by his depression affects his ability to express himself—both orally and textually—hence the black-painted neck and hands. He also mentions *“'cause I wasn't the only one who wasn't rushing to say nothing”* in the song which means he does not find it necessary to say anything. In these lyrics he also shows support for others by relating himself to other sufferers, saying that he was not the only one to feel that way.

Another symptom of mental disorder, not excluding depression, is feeling disconnected from others—from the outside world. This is represented in the video through bulletproof window beside Tyler. The feeling of detachment is pictured as so strong even bullets could not get through it.

4.1.1.2 Analysis of Scene 2

Below are the identifications of signs and meaning of scene 2 which consists of 3 frames.

a. Analysis of Frame 1

This sub-chapter explains about the signs found if frame 1 of scene 2, its denotative and connotative meaning and its interpretation as a whole.



Figure 4.1.1.2.1 Frame 1 (01:11)

Table 4.1.1.2.1 Explanation of Signs in Frame 1

No	Representamen	Object	Interpretant	Mode
1.	Smoking engine	Car engine breaking down	Recovery	Symbol

Table 4.1.1.2.2 Denotative and Connotative Meaning of Frame 1

No.	Representamen	Denonative Meaning	Connotative Meaning
1.	Smoking engine	The engine of the car begins to fail	Recovery
Denotative Meaning of Frame 1		Connotative Meaning of Frame 1	
The car engine is failing		Hope helps one beats mental disorder	

- Interpretation of Frame 1**

Before analysing the image, this frame looks like it has no big role in the video—it only shows the car engines start smoking and breaking down. However, relating this to the frames of previous scene, this frame shows the audience that the

black car—which represents insomnia and isolation—indicates that, ever so slowly, Tyler’s recovery starts taking place even though he may not aware of the fact yet. This frame also refers to the lyrics *“there's an infestation in my mind's imagination I hope they choke on smoke 'cause I'm smoking them out the basement”* which means Tyler tries to beat his mental disorders by “smoking them”.

b. Analysis of Frame 2

This sub-chapter explains about the signs found if frame 2 of scene 2, its denotative and connotative meaning and its interpretation as a whole.

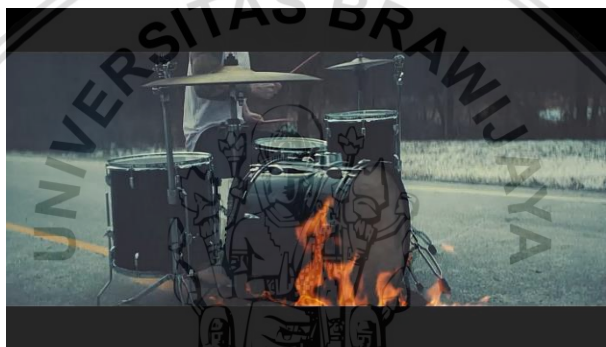


Figure 4.1.1.2.3 Frame 2 (01:19)

Table 4.1.1.2.3 Explanation of Signs in Frame 2

No	Representamen	Object	Interpretant	Mode
1	Burning drums	Drums	Hearbeat, life	Symbol
2	Burning drums	Fire	Energy	Symbol
3	Person playing drums	Josh (Drummer)	Friend	Index

Table 4.1.1.2.4 Denotative and Connotative Meaning of Frame 2

No.	Representamen	Denotative Meaning	Connotative Meaning
1.	Burning drums	The drums are burning	Heartbeat, life
2.	Burning drums	The drums are burning	Energy
3.	Person playing drums	The drummer of the band is playing drums	Friend
Denotative Meaning of Frame 2		Connotative Meaning of Frame 2	
A person (Josh, the drummer of Twenty One Pilots) is playing burning drums		A friend who is supportive will help Tyler grow his hope and will to continue to live.	

- **Interpretation of Frame 2**

The frame shows Josh—the drummer of Twenty One Pilots—playing drums which are burning. Through analysis, it could be drawn to a finding that the beating of the drums resemblance the beating of a heart—which means they represent living. The fire which burns the drums represent energy and together they symbolizes the energy of life. The fact that Josh is playing the burning guitar indicates that he is supporting Tyler in his recovery. Support is a key for the sufferers to get better, this includes Tyler. He needs support from others that is why throughout the video he repeatedly sings “*can you save, can you save my, can you save my heavy dirty soul?*” which indicates his plea for others to help him recover.

c. Analysis of Frame 3

This sub-chapter explains about the signs found if frame 3 of scene 2, its denotative and connotative meaning and its interpretation as a whole.

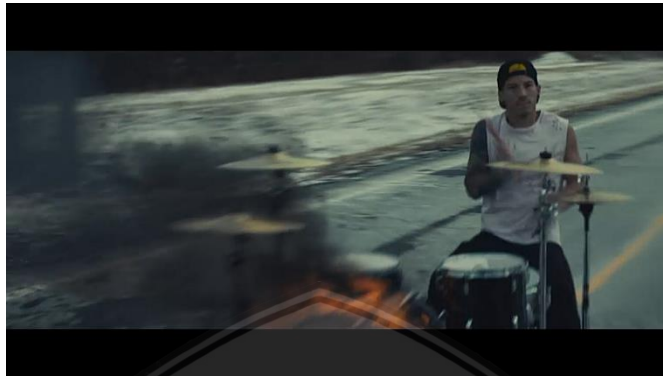


Figure 4.1.1.2.3 Frame 3 (01:38)

Table 4.1.1.2.5 Explanation of Signs in Frame 3

No	Representamen	Object	Interpretant	Mode
1	Josh looks up	Josh stares at Tyler (through Tyler's POV)	Encouragement	Icon

Table 4.1.1.2.6 Denotative and Connotative Meaning of Frame 3

No.	Representamen	Denotative Meaning	Connotative Meaning
1.	Josh looks up	Josh looks at Tyler through the car window	Encouragement
Denotative Meaning of Frame 3		Connotative Meaning of Frame 3	
Josh looks up to stare at Tyler in the car.		Josh is encouraging Tyler from afar.	

- **Interpretation of Frame 3**

This frame cuts to Tyler's Point of View on the passenger seat as his car passes Josh and the audience can see Josh looking up and look at Tyler whilst playing the drums. This indicates that Josh is encouraging Tyler to keep his will to recover and live. The fact that he is outside and quite afar from the car signifies that recovery is Tyler's own battle and no matter how much support and encouragement one could give, recovery is solely in the hands of the sufferers.

4.1.1.3 Analysis of Scene 3

Below are the identifications of signs and meaning of scene 3 which consists of 5 frames

a. Analysis of Frame 1

This sub-chapter explains about the signs found if frame 1 of scene 3, its denotative and connotative meaning and its interpretation as a whole.

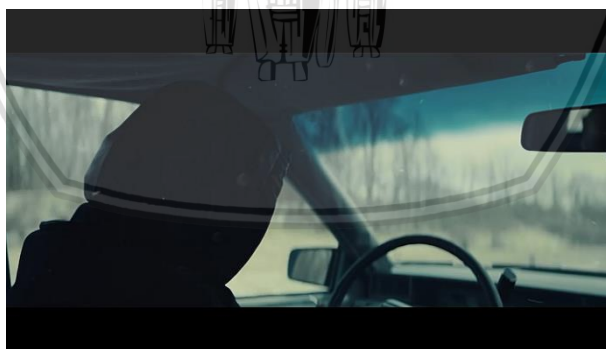


Figure 4.1.1.3.1 Frame 1 (01:45)

Table 4.1.1.3.1 Explanation of Signs in Frame 1

No	Representamen	Object	Interpretant	Mode
1	Hooded figure on the driver's seat	Blurryface driving	Mental disorder	Symbol
2	Tyler's reflection moves around in the rear-view mirror	Tyler struggling	Fighting mental disorder	Index

Table 4.1.1.3.2 Denotative and Connotative Meaning of Frame 1

No.	Representamen	Denotative Meaning	Connotative Meaning
1.	Hooded figure on the driver's seat	A hooded figure is driving the car	Mental disorder
2.	Tyler reflection moves around in the rear-view mirror	Tyler is struggling on the back seat	Fighting mental disorder
Denotative Meaning of Frame 1		Connotative Meaning of Frame 1	
Hooded figure is driving the car in which Tyler is seen struggling.		Tyler is fighting mental disorder.	

- **Interpretation of Frame 1**

This scene cuts back to the inside of the car and the audience is shown a hooded figure driving whilst, through the rear-view mirror, Tyler can be seen moving around his seat—a contrast to his previous still position. For the group of audience who is not familiar with the band, the hooded figure is merely that.

However, for those who are familiar with the band, the hooded figure is a character created by Tyler to represent his mental disorder. This frame shows the audience how mental disorder has the ability to take control of the sufferer's mind and affect how the sufferer thinks and behaves—hence Blurryface driving the car. However, as seen in the rear-view mirror, Tyler is moving around, indicating that he is trying to fight the dominance of his mental disorder.

This frame refers to the lyrics *“This is not rap, this is not hip-hop, just another attempt to make the voices stop”* which explains Blurryface or mental disorders as the ‘voices’ and how Tyler tries to make its control over him stop.

b. Analysis of Frame 2

This sub-chapter explains about the signs found if frame 2 of scene 3, its denotative and connotative meaning and its interpretation as a whole.



Figure 4.1.1.3.2 Frame 2 (02:00)

Table 4.1.1.3.3 Explanation of Signs in Frame 2

No	Representamen	Object	Interpretant	Mode
1	Burning drums	Fire	Energy	Symbol
2	Burning drums	Drums	Heartbeat, life	Symbol

Table 4.1.1.3.4 Denotative and Connotative Meaning of Frame 2

No.	Representamen	Denotative Meaning	Connotative Meaning
1.	Burning drums	The fire grows bigger	Drums
2.	Burning drums	The fire grows bigger	Heartbeat, life
Denotative Meaning of Frame 2		Conotative Meaning of Frame 2	
The fire which is burning the drums grow bigger.		The hope and will to recover grows bigger	

- **Interpretation of Frame 2**

The scene cuts back to the burning drums played by Josh and shows the audience how the fire grows bigger, symbolizing a growing energy of living and Josh' support towards Tyler's recovery.

c. Analysis of Frame 3

This sub-chapter explains about the signs found if frame 3 of scene 3, its denotative and connotative meaning and its interpretation as a whole.

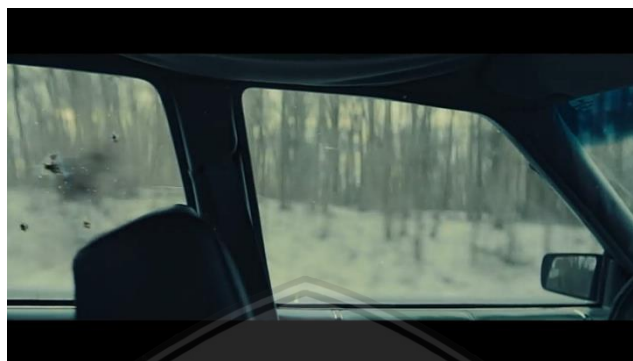


Figure 4.1.1.3.3 Frame 3 (02:04)

Table 4.1.1.3.5 Explanation of Signs in Frame 3

No	Representamen	Object	Interpretant	Mode
1	No driver	Blurryface gone	Recovery	Symbol

Table 4.1.1.3.6 Denotative and Conotative Meaning of Frame 3

No.	Representamen	Denotative Meaning	Connotative Meaning
1.	No driver	There is no one driving the car	Recovery
Denotative Meaning of Frame 3		Connotative Meaning of Frame 3	
The hooded figure who was driving the car is gone		Mental disorder loses its hold on Tyler	

- **Interpretation of Frame 3**

In this frame, the hooded figure has disappeared, leaving the car with no driver. This indicates that Blurryface—the character which represents Tyler’s mental disorder—is gone, symbolizing Tyler’s recovery. However, the empty driver seat pictures the part of recovery where the sufferer feels like there is no definite direction as to where to go or do—because some sufferers have got used to the presence of their mental disorder and may find it hard to take back the control of their own minds.

This frame refers to the part of the song in which Tyler sings *“if I didn’t know better, I guess you’re all already dead. Mindless zombies walking around with a limp and a hunch”* which explains that particular part of recovery where Tyler tries to take back the full control of his own mind. This part is not necessarily a negative thing because the next part is Tyler saying *“saying stuff like, ‘you only live once’, you got one time to figure it out”* which indicates the next step of Tyler trying to figure out how to take back control as well as to maintain it.

d. Analysis of Frame 4

This sub-chapter explains about the signs found if frame 4 of scene 3, its denotative and connotative meaning and its interpretation as a whole.



Figure 4.1.1.3.4 Frame 4 (02:19)

Table 4.1.1.3.7 Explanation of Signs in Frame 4

No	Representamen	Object	Interpretant	Mode
1	Car doors and ceiling tear apart	Car breaking down	Recovery	Symbol

Table 4.1.1.3.8 Denotative and Connotative Meaning of Frame 4

No.	Representamen	Denotative Meaning	Connotative Meaning
1.	Car doors and ceiling tear apart	The car is tearing apart one by one	Recovery
Denotative Meaning of Frame 4		Connotative Meaning of Frame 4	
The doors and ceiling of the car are torn apart one by one		Recovery is a slow process	

- **Interpretation of Frame 4**

Without analysis, this frame merely shows the audience about how the car ceiling and the car doors start to tear apart one by one. However, after analysing and relating the frame to the previous ones, it needs to be noted that the black colour of the car and the car itself represent insomnia—based on the black ribbon awareness—and isolation caused by depression. This frame pictures how recovery is a slow process—the symptoms go away one by one and it needs long time as well as patience and strong will.

e. Analysis of Frame 5

This sub-chapter explains about the signs found if frame 5 of scene 3, its denotative and connotative meaning and its interpretation as a whole.

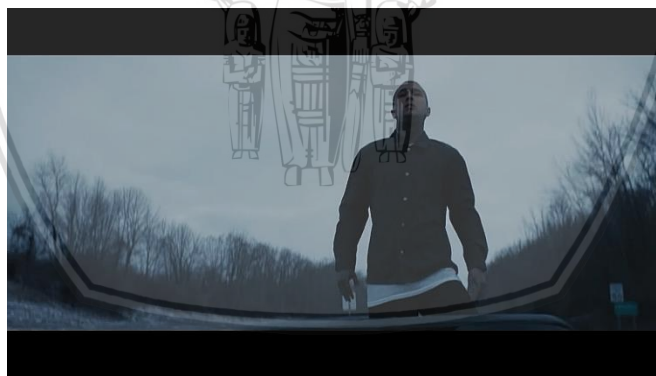


Figure 4.1.1.3.5 Frame 5 (02:45)

Table 4.1.1.3.9 Explanation of Signs in Frame 5

No	Representamen	Object	Interpretant	Mode
1	Tyler standing on the car	Getting out of car	Tyler takes control of his own mind	Symbol
2.	Blackened hands and neck	The colour black	Insomnia	Symbol

Table 4.1.1.3.10 Denotative and Connotative Meaning of Frame 5

No.	Representamen	Denotative Meaning	Connotative Meaning
1.	Tyler standing on the car	Tyler stands on the remains of torn apart car	Taking control of his own mind
2.	Blackened hands and neck	Tyler's hands and neck are painted black	Insomnia
Denotative Meaning of Frame 5		Connotative Meaning of Frame 5	
Tyler standing on what remains from the torn apart car, his hands and neck are still painted black		Tyler is free from isolation and inches closer towards recovery, however some of the symptoms still remain.	

- **Interpretation of Frame 5**

Relating this frame to the third one, this one is a progress Tyler makes in his recovery. While in the previous one he does not have any direction to go, in this frame he starts to take control of his own mind and gets back to his own two feet, again, referring to the lyrics “*you got one time to figure it out*”, only this time, he has figured it out. However, his hands and neck are still painted black, indicating that even though he beats his mental disorder there are some symptoms which cannot easily get rid of.

4.1.1.4 Analysis of Scene 4

Below are the identifications of signs and meaning of scene 4 which consists of 5 frames.

a. Analysis of Frame 1

This sub-chapter explains about the signs found if frame 1 of scene 4, its denotative and connotative meaning and its interpretation as a whole.

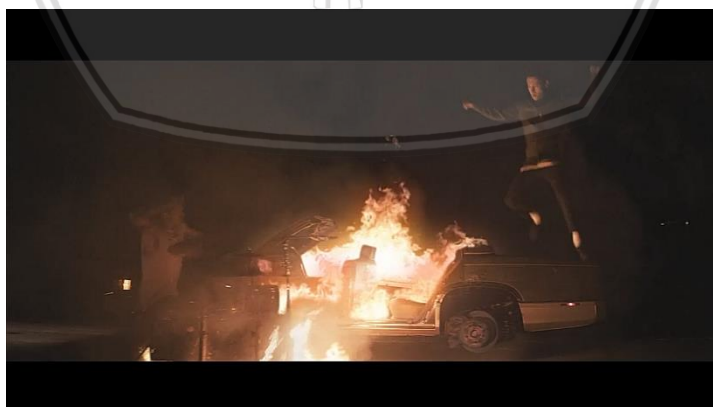


Figure 4.1.1.4.1 Frame 1 (03:16)

Table 4.1.1.4.1 Explanation of Signs in Frame 1

No	Representamen	Object	Interpretant	Mode
1	Tyler jumping out of car	Getting away from car	Recovery	Symbol
2	Burning car	Fire	Energy	Symbol
3	Josh playing drums	Josh playing drums	Encouragement	Index

Table 4.1.1.4.2 Denotative and Connotative Meaning of Frame 1

No.	Representamen	Denotative Meaning	Connotative Meaning
1.	Tyler jumping out of car	Tyler jumps out of the car towards Josh	Recovery
2.	Burning Car	The car is burning	Energy
3.	Josh playing drums	Josh keeps playing drums	Encouragement
Denotative Meaning of Frame 1		Connotative Meaning of Frame 1	
Tyler jumps out of the car towards Josh who is playing drums		Tyler beats his mental disorder and embraces mental health with Josh supporting him.	

- **Interpretation of Frame 1**

The scene changes to night time and the audience can see how it seems to make the fire brighter, indicating that the energy grows stronger in this scene. The act of jumping out of car towards Josh—who is still playing drums, indicating he is encouraging Tyler—done by Tyler pictures how he chooses to move forward to a new direction, with growing hope, energy, life and most importantly, supportive friend who is there through his journey of recovery.

This frame refers to the lyrics *“death inspires me like a dog inspires a rabbit”* in which Tyler positions himself as a rabbit running away from dog, which represents danger and death. Just like the rabbit which is inspired by the dog to save its life, Tyler is inspired by death and tries to heal himself to escape it—which could happen when one’s depression becomes severe and ultimately leads to suicide.

b. Analysis of Frame 2

This sub-chapter explains about the signs found if frame 2 of scene 4, its denotative and connotative meaning and its interpretation as a whole.

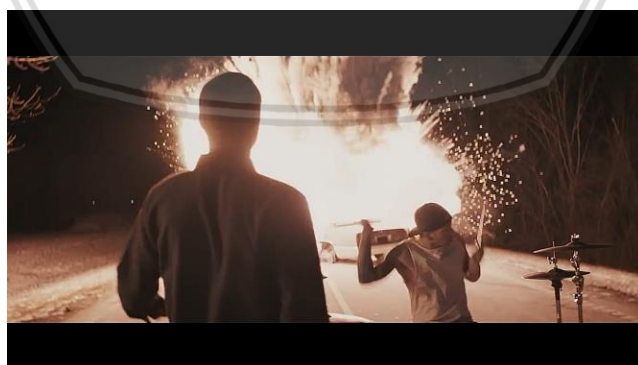


Figure 4.1.1.4.2 Frame 2 (03:22)

Table 4.1.1.4.3 Explanation of Signs in Frame 2

No	Representamen	Object	Interpretant	Mode
1	Exploding car	Fire	Energy	Symbol
2	Exploding car	Firespark	Hope	Symbol

Table 4.1.1.4.4 Denotative and Connotative Meaning of Frame 2

No.	Representamen	Denotative Meaning	Connotative Meaning
1.	Exploding car	The car explodes in front of Tyler	Energy
2.	Exploding car	The car explodes in front of Tyler	Hope
Denotative Meaning of Frame 2		Connotative Meaning of Frame 2	
Tyler watches the car explodes in front of him		Tyler feels that his darkness is destroyed right before his eyes	

- **Interpretation of Frame 2**

Without analysis, this frame only tells the audience about how the car explodes and Tyler watches it sends firesparks—hope—everywhere. However, through analysis the writer could see a deeper meaning; the fact that Tyler faces whilst Josh' back is on the exploding car tells about how the sufferer of mental disorder feels the impact of recovery more than other people do—no matter how supportive they have been. This frame shows the audience how Tyler could practically see his mental disorder being destroyed by hope and energy right in front of his eyes.

c. Analysis of Frame 3

This sub-chapter explains about the signs found if frame 3 of scene 4, its denotative and connotative meaning and its interpretation as a whole.

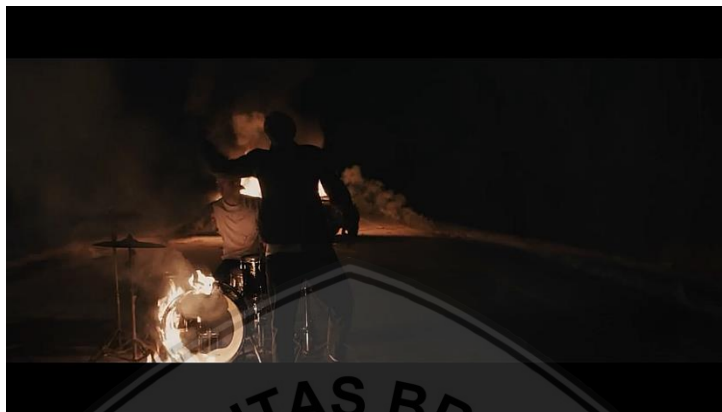


Figure 4.1.1.4.3 Frame 3 (03:39)

Table 4.1.1.4.5 Explanation of Signs in Frame 3

No	Representamen	Object	Interpretant	Mode
1	Singing and playing in front of burning car	Celebration	Celebrating new beginning	Icon
2	Shadow	The black colour	Insomnia	Symbol
3	Light	The yellow colour	Hope, recovery	Symbol

Table 4.1.1.4.6 Denotative and Connotative Meaning of Frame 3

No.	Representamen	Denotative Meaning	Connotative Meaning
1.	Singing and playing in front of burning car	Josh and Tyler are playing drums and singing	Celebrating new beginning
2.	Shadow	The surrounding is dark	Insomnia
3.	Light	The fire lights up the surrounding	Hope, recovery
Denotative Meaning of Frame 3		Connotative Meaning of Frame 3	
Josh and Tyler are singing and playing drums in front of the exploding car, their surrounding is dark but lightened by the fire		Josh and Tyler are celebrating Tyler's recovery even though the chance of relapse is still there.	

- **Interpretation of Frame 3**

The frame shows the audience about a celebration in which Tyler is singing and Josh is playing the drums in front of the previously exploding car. Through a closer attention, it is to be noted how the light of the fire illuminate Josh only, leaving Tyler in the dark. This symbolizes how no matter how much support one gives to a mental disorder sufferer, the journey is not theirs; it is the sufferer's. Even when those who support the sufferer feel joy, it is not impossible that there is a chance the sufferer still feels the darkness, meaning the disorder always has a

chance to come back even though the sufferer has recovered, making it a life-long battle.

d. Analysis of Frame 4

This sub-chapter explains about the signs found if frame 4 of scene 4, its denotative and connotative meaning and its interpretation as a whole.

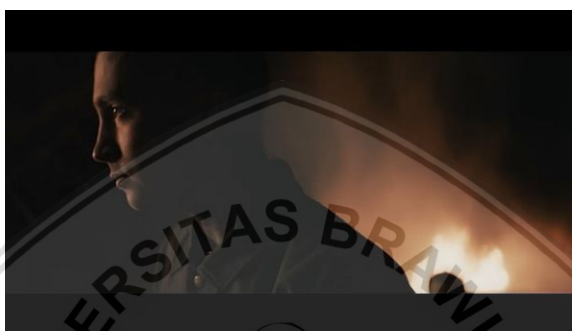


Figure 4.1.1.4.4 Frame 4 (03:45)

Table 4.1.1.4.7 Explanation of Signs in Frame 4

No	Representamen	Object	Interpretant	Mode
1	Tyler looking out at the distance	Staring ahead	Waiting for the future	Index
2	Light	The yellow colour	Hope, recovery	Symbol
3	Shadow	The black colour	Insomnia	Symbol

Table 4.1.1.4.8 Denotative and Connotative Meaning of Frame 4

No.	Representamen	Denotative Meaning	Connotative Meaning
1.	Tyler looking at the distance	Tyler is staring at the distance	Hoping for the future
2.	Light	His surrounding is lightened by the fire	Hope, recovery
3.	Shadow	His surrounding is dark	Insomnia
Denotative Meaning of Frame 4		Connotative Meaning of Frame 4	
Tyler looking at the distance		Tyler is thinking about the future and what lays ahead of him.	

- **Interpretation of Frame 4**

The frame cuts to Tyler looking at the distance with polarizing lighting surrounding him. It is worth to be noticed how the light on his face lits up and fades into darkness—this happens too in the background, granted, in reverse. It shows his determination to always push back against the mental disorder in the future while knowing fully well his mental disorder could always come back. Him looking far at the distance indicates that the future is uncertain and he is waiting for it.

e. Analysis of Frame 5

This sub-chapter explains about the signs found if frame 5 of scene 4, its denotative and connotative meaning and its interpretation as a whole.

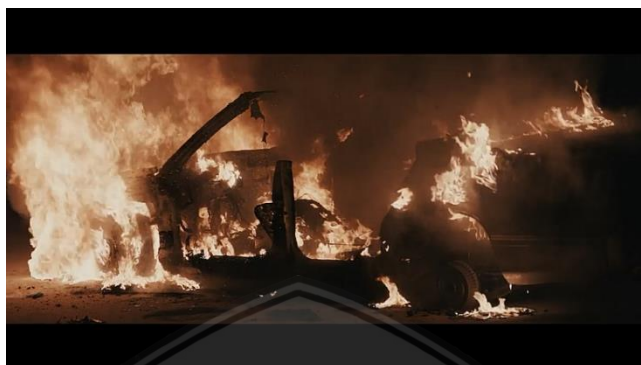


Figure 4.1.1.4.5 Frame 5 (03:50)

Table 4.1.1.4.9 Explanation of Signs in Frame 5

No	Representamen	Object	Interpretant	Mode
1	Burning car	Fire	Energy	Symbol
2	Wrecked car	Car	Isolation	Symbol

Table 4.1.1.4.10 Denotative and Connotative Meaning of Frame 5

No.	Representamen	Denotative Meaning	Connotative Meaning
1.	Burning car	The remains of the car is still burning	Energy
2.	Wrecked car	The car is wrecked because of fire	Isolation
Denotative Meaning of Frame 5		Connotative Meaning of Frame 5	
The car is wrecked because of the fire.		It takes so much energy to recover from mental disorder.	

- **Interpretation of Frame 5**

In this frame the audience is shown how the car is wrecked because of the previous explosion and the remains are still burning. This symbolizes how much energy and work it takes for one to recover from mental disorder; even with the fire blazing and growing, there are still some remains of the car.

4.1.1.5 Analysis of Scene 5

Below are the identifications of signs and meaning of scene 5 which consists of 1 frames.

a. Analysis of Frame 1

This sub-chapter explains about the signs found if frame 1 of scene 5, its denotative and connotative meaning and its interpretation as a whole.

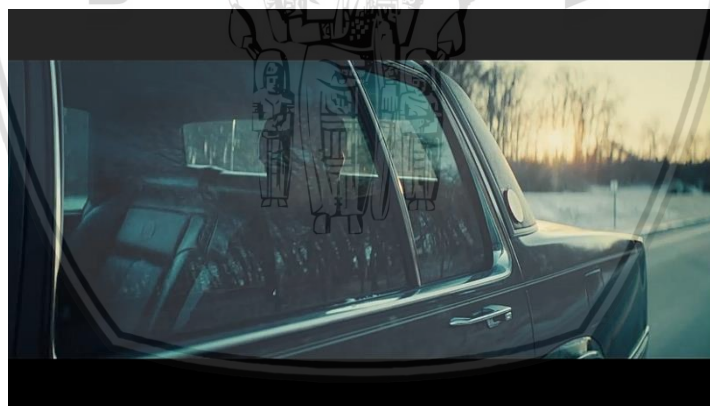


Figure 4.1.1.5.1 Frame 1 (04:00)

Table 4.1.1.5.1 Explanation of Signs in Frame 1

No	Representamen	Object	Interpretant	Mode
1	Black car	The colour black	Insomnia	Symbol
2	Black car	Car	Isolation	Symbol
3	The sun	The yellow colour	Hope, recovery	Symbol

Table 4.1.1.5.2 Denotative and Connotative Meaning of Frame 1

No.	Representamen	Denotative Meaning	Connotative Meaning
1.	Black car	Tyler is sitting in a black car	Insomnia
2.	Black car	Tyler is sitting in a black car	Isolation
3.	The sun	The sun is seen in the sky behind the car	Hope, recovery
Denotative Meaning of Frame 1		Connotative Meaning of Frame 1	
Tyler is seen sitting in a black car again, the sun is behind him		Even though Tyler has recovered, mental disorder will not easily go away—there will always be a chance of relapse. However, as long as he holds on hope, he still can beat it.	

- **Interpretation of Frame 1**

The last scene cuts to Tyler sitting on the passenger seat of the black car, on the same road again. This last frame symbolizes relapse and shows the audience that having mental disorder is a continuous loop. However, in contrast with the very first scene and frame, this one shows there is the sun following Tyler's car. This symbolizes hope, which again, refers to the lyrics "*this doesn't mean I lost my dream*". The whole frame tells the audience that relapse is a possibility and could happen, however, there is always hope and recovery is possible too.

4.2 Discussion

One important aspect of a music video is the meaning, its ability to channel the message of the song. Most singers create a visual story in order to send their songs' messages to the viewers. They create their music videos as aesthetically pleasant as possible to make the message clearer as well as more enjoyable to watch by the audience. More often than not they put signs which represent something, supporting the whole meaning and message of the song.

Twenty One Pilots' 'Heavydirtysoul' music video is no exception. It comes as a whole story to make the meaning of the song clearer. If we put one and one together, the meaning of the video is deeper than it looks.

It tells the audience about the battle with mental disorders every sufferer has to go through—the loneliness, the hopelessness, the fight, the recovery and the relapse, meaning they have to do it all over again.

The first scene shows the audience about Tyler's depression which causes him to suffer from insomnia as well as feel isolated and lonely. Even when there certainly is hope, he cannot see it because having mental disorder often feels like a

hopelessness. His disorder also leads him to feel disconnected from the outside world, hence the bulletproof window beside him which pictures how the others could not get to him because he blocks them. His disorder also makes him feel as if he could not express himself both orally and textually; this is pictured by the black-painted hands and neck.

The second scene talks about the situation on the outside of the car; on the outside of Tyler's mind. It shows the audience how the car engine starts smoking, indicating that his mental disorder is not as strong as he feels it is. This scene also shows the audience how Tyler has Josh as his supportive friend who helps him ignite hope and energy of living throughout his battle. However, it is important to be noted how Josh is always outside and the contact he has with Tyler is merely an eye contact where Tyler's car passes him. This is a way to tell the audience how mental disorder is the sufferer's battle only, no one else's. No matter how much one wants to help and get involved, the battle is not theirs to do and they can only help so much, the rest is up to the sufferer.

The third scene cuts constantly between the situation inside and outside talks about Tyler's mental disorder again; how his disorder dictates his thinking and behaviour and how he fights against its power. The scene shows the audience how, from afar, Josh still sends his supports and slowly the disorders loses its hold and Tyler can be seen standing on the car, with his hands and neck still blackened—indicating that he has yet to fully freed himself.

The fourth scene plays with polarizing colours; darkness and light mingling with each other. Even though this scene shows the audience how Tyler chooses to embrace new beginning by jumping out of the car and how Tyler and Josh celebrate

this victory, it seems like the creator of the video would like the audience to know that mental disorder is a life-long battle and although Tyler has recovered at the moment, the darkness still follows him around, indicating that there is a chance he might go back to square one.

The last scene proves that. It cuts to Tyler sitting on the car again, much like the very first scene except for one difference where there is the sun behind the car in this scene. This scene symbolizes relapse—how Tyler goes back to where he was before recovery, however, there is the sun in this scene, following Tyler. This indicates although there is a chance of relapse, there is also a chance of recovery for hope always follows him around.

This music video seems to show the audience how it is a loop, dealing with mental disorder. How the fight is a constant battle every day and there might be chance of losing—even when the sufferer has won there still is a chance of relapse and doing it all over again. It shows the struggle of fighting mental disorder not only for the sufferers, but also for those who support them. This music video also a support from the band for those people who suffer from mental disorder, especially depression and sleeping disorder—which could be seen from the green colour of the trees and the black colour of the car, neck, hands, and night which, according to awareness ribbon colour, are the colour used to support depression and sleeping disorder sufferer respectively.

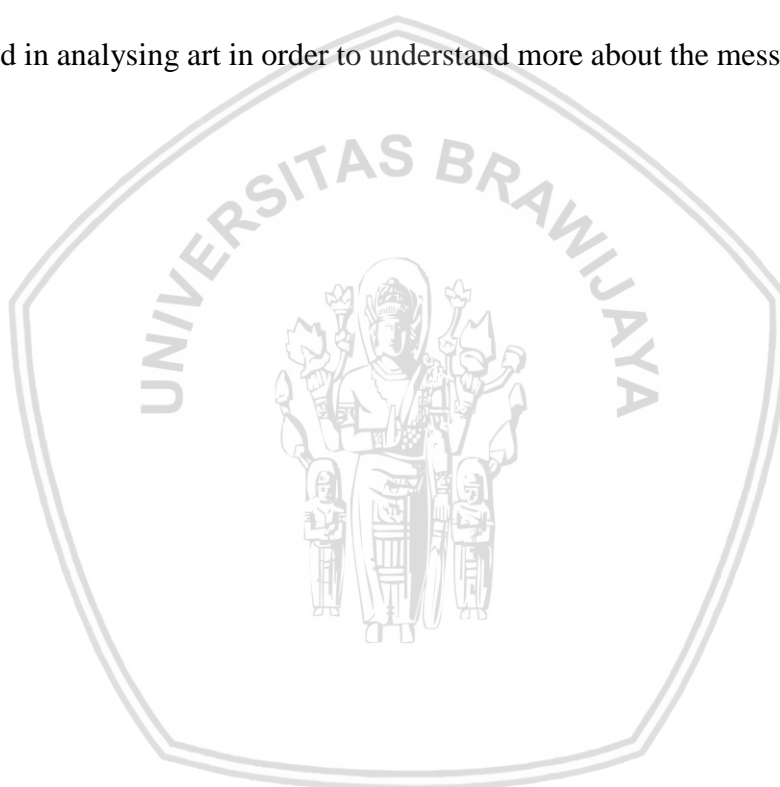
The theory of semiotic is often used to analyse images for an image is not as often delivered to audience in a verbal mode but rather visual and people, most of the time, see a picture as it is, without analysing it to understand more about how it is presented that way—this also happens to music video too. Sometimes an artist

would make a music video so bizarre and seemingly unrelated to the lyrics when in fact, if the audience pay closer attention, it would make so much more sense than meets the eye. There are few studies which have dealt with analysing music video before this study, one of them is “*Semiotic Analysis on Melancholic Mandarin Pop Music Video Entitled ‘Wandering Poet’ by Jolin Tsai*” which is written by Hermantoro Pratama in 2015. His study on why this music video is heavily nuanced with black and white; he concluded that these colours are efficient in emphasizing the condition of scenes the music video, which have plenty of meaning related to the prominent theme of Chinese society, isolation and also loneliness. The difference of the study with this current study is the writers’ different approaches in using the theory of colour. Whilst Pratama uses colour theory based on Chinese culture and society, the writer of the current study uses colour theory which is heavily influenced by mental disorder condition—which is the awareness ribbon colour theory. Although the culture and topic which influence the theories are different, it also shows that some colours symbolizes the same thing even with different background. Both study state that black is a colour which, more often than not, associates with struggle and isolation.

Another study is titled “*Nina’s Dissociative Identity Disorder in Aranofsky’s Movie ‘Black Swan’: A Semiotic Analysis*” written by Linda Sugesti in 2014. She attempted to find the proof that Nina, the main character of the movie, suffers from a mental disorder called Dissociative Disorder. The downside of this study is she does not use the theory of colour to support her finding—had she used this theory, both her study and the current study could help prove the fact that black really is the most used colour to represent symptoms to mental disorder. Nina, in

her alternate persona, secures her identity with black swan costume—complete with black eye make-up and black tiara— while Tyler represents his disorder with a black-hooded character and paints his neck and hands black. Both want to tell others about their struggles, loneliness and isolation; symptoms which widely found in sufferers of mental disorders although in different categories.

Past all similarities and differences between this study and two previous studies, all three eventually come to one solid fact: that semiotic theory is important to be used in analysing art in order to understand more about the message it tries to propose.





CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusion of the findings and discussion and the writer's suggestion for similar studies in the future.

5.1 Conclusion

After the writer analysed the total 17 frames from 5 scenes taken from 'Heavydirtysoul' music video by Twenty One Pilots, the number of sign found in all 17 the writer found 22 sign in total—which can be classified into 16 symbols, 4 indexes, and 2 icons. However, as analysis proceeded, many symbols repeatedly appeared in many frames and are important parts for the frames to be analysed as whole—making the symbols 30 in total and the signs increase to 36 in total. The number of signs found in each frame is listed as follows:

Table 5.1.1 Signs Found in 17 Frames

Scene	Frame	Symbol	Index	Icon
Scene 1	Frame 1	4	-	-
	Frame 2	1	-	-
	Frame 3	2	-	-
Scene 2	Frame 1	1	-	-
	Frame 2	2	1	-
	Frame 3	-	-	1

Scene 3	Frame 1	1	1	-
	Frame 2	2	-	-
	Frame 3	1	-	-
	Frame 4	1	-	-
	Frame 5	2	-	-
Scene 4	Frame 1	2	1	-
	Frame 2	2	-	-
	Frame 3	2	-	1
	Frame 4	2	1	-
	Frame 5	2	-	-
Scene 5	Frame 1	3	-	-
Total		30	4	2
		36 signs		

Using Peirce's semiotic, each sign later would be broken down into its own representamen, object and interpretant in order to classify them into Peirce's Mode of Signs—which are symbol, index and icon. The theory of awareness ribbon colour would later be used to analyse the meaning of certain colours related to mental disorder. Each frame then would be analysed to find its denotative and connotative meaning and also interpreted with its relation to mental disorder.

All signs which were found in all 17 frames helped the video build the story of the song and deliver the intended message to the audience. Put together, all of them tell a story about the journey of battling mental disorder as well as to show

support towards the cause. It tells the story of a man who suffers from mental disorder and fights it with the help of his supportive friend, only to succumb back to relapse after he recovered.

However, it sends a positive message too that hope is always there. 'Heavydirtysoul' music video somehow reminds the audience that this issue of mental disorder is real and without any support, the sufferer would have a hard time to recover; this music video is somehow a wake-up call that we should talk more about this issues and show our support for those who suffer and help them recover and live the life they deserve.

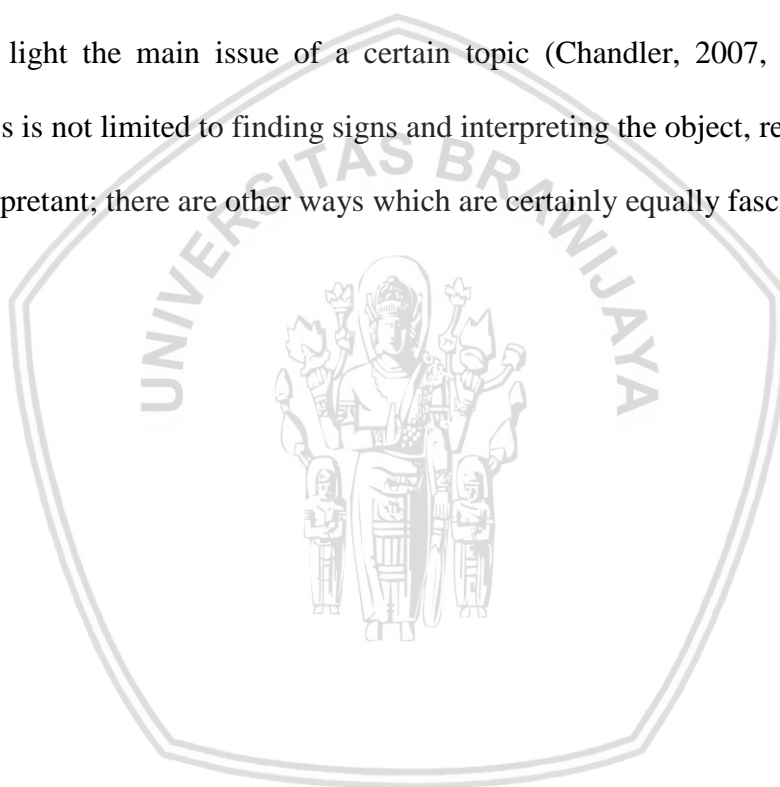
5.2 Suggestion

After doing some researches in this particular topic and theory, the writer has some suggestions for the next research. First, there are many creations which, certainly, have deeper meaning than it looks and semiotic analysis is a fascinating way to dig deeper into the meaning of something and by finding out the meaning, the studies could help others to see something in a new way and possibly make them understand more about a certain topic. Artists are no stranger to get political in their arts, and by analysing and understanding more, it could help people become more aware of a certain topic or condition at the moment.

Secondly, there are still few number of studies which analyse the influence of mental disorder in any form of art; songs, painting, poster, movies and even music videos. The topic of mental disorder is wide and there are still many aspects left uncovered in this current studies as well as previous ones; such as the impact it has for the sufferers' loved ones or even bigger impact it has for the sufferers. There has been more artists who come clean about their struggles and how it affects their

lives and their arts—to analyse their art and find deeper meaning of the said art could help erase the stigma around mental disorders, raise the awareness, and in the process of it all, supporting the sufferers.

Lastly, there are many perspectives which are interesting to be used to find a deeper meaning of something. For example, the writer has yet to find semiotic analysis study which uses semiotic square in order to understand something by determining the opposition of concepts and the inter-sections, and could be used to bring to light the main issue of a certain topic (Chandler, 2007, p. 106-108). Semiotics is not limited to finding signs and interpreting the object, representamen and interpretant; there are other ways which are certainly equally fascinating.





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